
RESEARCH ARTICLE

Exploring Functions of Literary Code-Switching in Bangsamoro Short Fiction

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ABSTRACT

This study analyzed the functions of literary code-switching in select multilingual short fiction from the Bangsamoro Literary Review, which prominently uses code-switching in Filipino, Arabic, and Meranaw in mainly English-written stories. Building upon the framework of Djeghoubbi et al. (2023), this study investigated the occurrence of literary code-switches and their functions, including referential/lexical needs, vocatives, expletives, quotations, and more. It employed descriptive research design through quantitative and qualitative analysis of the switches. Specifically, the occurrence of switches is manually recorded and counted in the corpora, which were analyzed using textual analysis. Findings reveal that 184 total switches are identified in the Bangsamoro short fiction. The story *Five Days at Ina's House* has the greatest number of switches, comprising 50 switches across three languages. There are 94 total switches under the referential/lexical need, 26 switches for quotation function, 24 for clarification and elaboration, 12 switches under set phrase function, 12 switches for vocative function, six switches for tags and exclamation function, three switches for linguistic routine function, and three switches each for expletive function and directive function. Interestingly, no switches function as triggered switches, commentary, and repetition, emphasis, and idioms. These conclude that culturally specific terms demonstrate the inclusion of culture in language and contribute significantly to the authenticity and cultural richness of literary works produced in BLR.

KEYWORDS

literary code-switching, multilingual short story, Bangsamoro, Meranaw, multilingualism, short fiction

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1. Introduction

In today's era, multilingual communities continue to increase as individuals learn different languages through various platforms and exposures. The Philippines, with about 175 languages (Ivushkina, 2024), exemplifies this linguistic diversity, as does the Bangsamoro region, which is a melting pot of several cultures and languages. This linguistic diversity often results in code-switching, which is defined as the shift between linguistic varieties in conversations by using two or more different languages (Myers-Cotton, 2008, as cited in Garcia, 2020). Traditionally observed in spoken communication, code-switching is also evident in written works, serving both communicative and stylistic purposes.

In the realm of literature, the multilinguality of authors is conspicuous in their works, often observed through the deliberate use of literary code-switching. According to Albakry and Hancock (2008), code-switching in literature is considered as using two or more languages consciously to create literary effects such as conveying social and cultural elements and setting the context of the story to the readers. It is even 'staged', which highlights the inherently non-spontaneous nature of code-switching in writing (Grutman, 2014).

Code-switching has many functions within the multilingual literature, such as for different characters or voices, to mark out different parts of the text, to represent a mixed speech mode that characterizes the community, or to bring in different registers or sets of allusions (Gardner-Choloros & Weston, 2015). These can also be used strategically in attributing characters based on their linguistic, social, ethnic, and/or regional backgrounds (Hodson, 2016).

For Martin (2005, as cited in Locher, 2017), incorporating heritage languages along with English within a literary work, usually through code-switching, creates a multiple perspective and enhances an author's ability to express his or her subject matter. This could be the reason why multilingual authors switch between two or more languages.

Recently, studies on code-switching have highlighted its role in shaping narrative meaning and providing insight into multilingual societies. Research by Djeghoubbi et al. (2023) has categorized the functions of literary code-switching. They studied the occurrence of functions of code-switching found in diasporic Arab texts, specifically in two novels. It revealed ten functions, making referential/lexical need and vocative functions the two most productive functions. It is followed by quotation, expletive function, set phrases, tags and exclamations/idioms and linguistic routines function, commentary and repetition/clarification, and elaboration/emphasis function, discourse markers function, and directives function. The least common functions are triggered switches and stylistic functions. Hamamra and Qararia (2018) examined the linguistic and cultural phenomena of code-switching in Palestinian-British writer Selma Dabbagh's novel *Out of It*. The codes reflect some social, literary, and cultural aspects evident in the identified categories that serve as functions, namely honorific titles and terms of respect, references to customs and traditions, and greetings and conversational expressions.

In the Philippines, literary code-switching remains underexplored. Dela Cruz (2018) attempted to explore the code-switching patterns and functions in Philippine literature. However, it did not focus on literary code-switching. Instead, it employed interviews, classroom recordings, and a survey questionnaire on the students' perception of the use of code-switching in the classroom. With this, there is still no available published research on the internet and other databases that delved into literary code-switching specifically in Meranaw context. While researchers like Erwin-Billones (2012), Herrera et al. (2022), and Masorong (2021) have studied code-switching in newspapers and online platforms as their corpora, these works do not delve into literary-code switching. In the Meranaw language, Masorong (2021) identified how Meranaw and English switches were utilized in social media.

Moreover, research on oral code-switching, like Flores (2019), Bautista (2004), and Garcia (2020), focused on Tagalog and English code-switches. Most studies on code-switching focus on conversational code-switching linguists have paid comparatively far less attention to written code-switching than to conversational code-switching (McLure, 1998, as cited in Gardner-Choloros & Weston, 2015). This leaves a significant gap in understanding how code-switching operates in literary works, particularly in multilingual texts such as those found in Bangsamoro short stories.

The Bangsamoro Literary Review (BLR) provides a unique corpus for such an investigation. The BLR collects diverse literary works written by authors with ties to BARMM, showcasing multilingual texts that incorporate English, Filipino, Arabic, and indigenous languages such as Meranaw and other ethnic groups. It is a quarterly journal, inaugurated in 2021, that publishes the works of artists and writers in the Bangsamoro Autonomous Region in Muslim Mindanao (BARMM) and aims to build an inclusive, nurturing community of readers and creators (Bangsamoro Literary Review [BLR], 2024a). While these works illustrate the linguistic diversity of the region, there remains a lack of scholarly attention on how code-switching functions within these texts, particularly in short fiction.

Hence, this study attempted to address the research gap by analyzing the functions of code-switching in selected multilingual short stories in BLR. Specifically, the present study aimed to determine the frequency of code-switching and analyze their functions in literary works, specifically the short fiction collection of BLR. Specifically, it sought to answer the following research questions:

1. How frequently are instances of code-switching found in Bangsamoro short fiction?
2. What are the predominant functions of code-switching in the Bangsamoro short fiction based on the model of Djeghoubbi et al. (2023)?

With this, the researchers argue that analyzing the frequency and functions of code-switching in multilingual literary works like the Bangsamoro short fiction can offer a distinct lens for understanding the Bangsamoro cultural identity. Also, it is argued that code-switching is not merely a linguistic phenomenon but also a deliberate literary device that authors use to enhance the authenticity of the narrative. This study contributes to the broader understanding of literary code-switching in underrepresented contexts and emphasizes the linguistic diversity in Bangsamoro literature.

2. Methodology

This study employed a descriptive research design in analyzing the gathered corpus. The corpora were the select short stories from the seven (7) issues of BLR. BLR collects literary works (short stories, poems, essays, comics, illustrations, literary translations, and hybrid narratives) written by people who have ties to BARMM (BLR, 2024b). These works are written in the languages used in BARMM territories, as well as in Filipino and English.

In this study, the researchers selected short stories that are written in multilingual languages. In choosing the corpus, the researchers considered the stories that are mainly written in English and have Meranaw, Filipino, and Arabic languages as switches. Hence, out of 31 stories from the 7 issues of BLR, there are only 7 stories that are mainly written by Meranaw writers in English and use switches in Meranaw, Filipino, and/or Arabic languages. Table 1 shows the corpus used in the present study.

Table 1. *Corpus of the study*

Stories	Author
Five Days at Ina's House	Joross Michael D. Bongcarawan
Mercy	Ashia A. Abdulatiph
Tabang (Help)	Jannah Reeham M. Macaumbos
Wedding Songs	Abdulhamid Alawi Jr.
Dunya	Potri Norania M. Hadji Jamel
Dream Carver	Abdulhamid C. Alawi Jr.
Pamalian	Loren Hallilah Lao

In gathering the data, the stories were downloaded from the BLR website. After data collection, close reading was performed to manually record the number of occurrences of code-switching in the texts. The number of times each switch appeared in the texts was classified according to its function. For qualitative analysis, textual analysis was used to identify the code-switches in Meranaw, Filipino, and Arabic.

This study utilized the model of Djeghoubbi et al. (2023) to explore the functions of literary code-switching in the stories. This model has 10 functions which were derived by Djeghoubbi et al. (2023) from the model of Callahan (2004) and Montes-Alcala (2012). Hence, the combined categories resulted in 10 functions which are the following: (1) referential/lexical need, (2) vocatives, (3) expletive, (4) quotations, (5) discourse markers, (6) directives, (7) stylistic, (8) triggered switches, (9) commentary and repetition/clarification and elaboration/emphasis, (10) set phrases, tags and exclamations/idioms/linguistic routines. In this study, the researchers did not include the stylistic function because the rest of the functions are believed to be stylistic in nature. Also, the 9th and 10th functions, which have sets of functions, were broken down into separate functions to specifically identify the functions.

Hence, this study used the following functions: (1) referential/lexical need, (2) vocatives, (3) expletive, (4) quotations, (5) discourse markers, (6) directives, (7) triggered switches, (8) commentary and repetition, (9) clarification and elaboration, (10) emphasis, (11) set phrases, (12) tags and exclamations, (13) idioms, and (14) linguistic routines. These are further discussed in the next sections. As to ethical considerations, the corpora were analyzed with cultural sensitivity and respect. The researchers were mindful of potential misinterpretation of the literary works. The results of this study were validated by a language expert.

3. Results and Discussion

This section presents the results and discussion of the study. Findings were analyzed based on the frequency of instances of code-switching and functions of code-switching in Bangsamoro short fiction, which are presented quantitatively and qualitatively. Three (3) languages are considered switches, namely Filipino, Arabic, and Meranaw.

3.1 Frequency of code-switching in Bangsamoro short fiction

Table 2. *Frequency of code-switching in Bangsamoro short fiction*

Functions	Five Days at Ina's House			Mercy			Tabang			Wedding Songs			Dunya			Dream Carver			Pamalian			Total
	F	A	M	F	A	M	F	A	M	F	A	M	F	A	M	F	A	M	F	A	M	
Referential/Lexical Need	8	1	7	0	0	1	0	6	1	0	6	1	0	3	5	0	2	8	0	0	3	94
Vocatives	0	0	8	0	0	0	0	0	2	0	0	1	0	0	0	0	0	0	0	0	1	12
Expletive	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	2	3

Quotations	7	0	1	0	0	0	0	0	4	0	1	0	0	0	2	0	0	0	0	0	1	26
			1																			
Discourse Markers	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1
Directives	0	0	0	0	0	0	0	0	3	0	0	0	0	0	0	0	0	0	0	0	0	3
Triggered Switches	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Commentary and Repetition	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Clarification and Elaboration	0	0	1	0	0	0	0	0	0	0	0	0	0	4	19	0	0	0	0	0	0	24
Emphasis	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Set Phrases	0	3	0	0	0	0	0	7	0	0	1	0	0	0	0	1	0	0	0	0	0	12
Tags and Exclamations	0	2	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	3	6
Idioms	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Linguistic Routines	0	2	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3
Total	15	8	2	0	1	1	0	1	1	0	8	1	0	7	26	1	2	8	0	0	4	
			7					3	2			3									2	
Overall total		50			2			25		21		33		11		42		184				

Legend: F – Filipino A – Arabic M – Meranaw

The table above shows the frequency of code-switching in Bangsamoro short fiction in Bangsamoro Literary Review. Instances of code-switching in seven (7) short fiction are also illustrated above. Findings show that the story *Five Days at Ina's House* has the most significant number of switches, comprising 50 switches across three languages. It is followed by the story *Pamalian* having 42 total switches in Meranaw only. Next to it is the story *Dunya*, having 33 switches in Arabic and Meranaw languages. Several switches were also found in the stories *Tabang* (25 switches), *Wedding Songs* (21 switches), and *Dream Carver* (11 switches). There are only very few switches found in the story *Mercy*. It can be noticed that the stories *Five Days at Ina's House* and *Dream Carver* used Filipino, Arabic, and Meranaw languages in code-switching. Meanwhile, the rest of the stories utilized Arabic and Meranaw languages as code-switches. These findings reflect the interplays of culture and language use of three languages, which depict diverse social interactions and influence. The use of Arabic and Filipino languages influences the religious and cultural context of the stories which are mainly situated in Meranaw setting. Similarly, in the study of Alsamhan and Almutrafi (2022), code-switching functions to express one's religious or cultural identity.

The use of minimal switches in the story *Mercy* suggests a limited linguistic interplay across languages, unlike most of the stories produced by BLR. This also implies that not all authors use code-switching in their storylines to maintain cultural representation through switching.

In addition, the results display that there are 184 total switches identified in the Bangsamoro short fiction. There are 94 total switches under the referential/lexical need, 26 switches for quotation function, 24 for clarification and elaboration, 12 switches under set phrase function, 12 switches for vocative function, 6 switches for tags and exclamation function, 3 switches for linguistic routine function, and 3 switches each for expletive function and directive function. There are no switches found in triggered switches, commentary and repetition, emphasis, and idioms. The results imply that the authors use code-switching to enhance the narratives that they are creating. Most of them switch languages to fill lexical gaps or to express the concept to highlight local colors. Further, the code-switches highlight also the linguistic repertoires of the authors as they relate them to reality.

This study supports the findings of Djeghoubbi et al. (2023), in which they found that most of the Arabic switches were categorized as referential/lexical needs in the two diasporic Arab texts.

In the succeeding subsections, the functions of Filipino, Arabic, and Meranaw switches are described and discussed in how they are used in multilingual short stories.

3.2 Functions of code-switches in Bangsamoro short fiction

This section presents the switches that are found in the short stories. Each function of Filipino, Arabic, and Meranaw switches is discussed with the extracts from the stories.

3.2.1 Referential/Lexical Need

In this category, this includes single words and noun phrases referring to items that are culturally-related items that are said to communicate in particular nuances even though they can be translated (Montes-Alcalá, 2012; Callahan, 2004). Extracts of stories relating to this function are displayed below.

- (1) There's Gaza, Ayyub, and my best friend, Iyash! *Langit, Lupa? Sili-sili? Tagu-taguan?* Oh! All those games we played before. Ah! It took me an hour or two, or more, to imagine all these things. (Five Days at Ina's House)
- (2) Before calling it a day, we played hide-and-seek, in which I became the *taya*. (Five Days at Ina's House)

In Extract 1, terms such as *Langit, Lupa, Sili-sili*, and *Tagu-taguan* are games that are played by Filipino kids. In extract 2, *Taya* is used as a term in those games that means "it" who tries to catch others in its counterpart game "tag or hide-and-seek". It shows that some other names of Filipino games are used directly in fiction because they may not have a direct translation, and there is a lexical need to use them. The use of these as switches mirrors the culture of the Philippines. It has remarkable games for children that it is even mentioned in literary works. A sample of its instance is reflected in the extract below.

- (3) Everyone is coming up with a *diskarte* to beat the heat, but to no avail; we failed no matter how hard we tried. (Five Days at Ina's House)

Moreover, the use of *diskarte* is so Filipino. This term is a common trait that Filipinos are proud of. This may be the reason why it was chosen by the author of Five Days at Ina's House. While the story is set in the Meranaw community, the character's attempt to 'diskarte' highlight a shared Filipino experience of being resourceful. The word *diskarte* has no single perfect English translation yet it can be closely related to finding creative solutions to something through being resourceful and clever. The way *diskarte* is used in the extract emphasizes the characters' ability to adjust and improvise something to beat the heat of the sun.

In the Arabic language, some of the switches that function as referential/lexical needs are *Maghrib* (sunset), *Jinn* (spirit), *ulama* (Islamic scholar in plural form), *nasheed* (Islamic song), *dunya* (world/worldly life), *aleem* (Islamic scholar). Other Arabic words are discussed below.

- (4) "There are no clear-cut rules and basis. Some say there is *Hadith* on those, and I see practicality in them. (Wedding Songs)
- (5) "... and the *Imam* will be there to solemnize by reading the necessary *khutba*." (Wedding Songs)
- (6) "Yes. She laughs as if those strange guys were her *mahram*," replied by the woman with incriminating tone as she continued to say, "She doesn't have any modesty left at all." (Tabang)
- (7) "Stop this *haram* song!" (Wedding Songs)

The above italicized Arabic words reflect the belief that Meranaws have. In fact, Meranaws believe in the Islamic faith, and it is evident in the choice of words in the corpus. For instance, in extract 4, *Hadith* is used, which is a collection of sayings and acts attributed to the Prophet Muhammad. In extract 5, two Arabic words are used, such as *imam*, which is the one who leads in congregational prayer, and *khutba*, the sermon given by an *imam*. The word *mahram* in extract 6 means a blood relative that one cannot marry. These words do not have a direct translation into English, considering their context. This is similar to the word *Nasheed*, which cannot even be translated as 'songs' because Nasheed exclusively means a song that contains Islamic values and beliefs. This is why in extract 7, the author used the term "song" instead of nasheed because the song referred to is not Islamic by context, but rather *haram* (forbidden).

Meanwhile, in the Meranaw language, the switches that function as referential/lexical needs reflect some of its Meranaw delicacies, decorations, and art. It obviously shows the local color of Meranaw. Some lexical terms that refer to things that Meranaw uses in their daily lives are *kaban, kayuga, badi*, and *malong*. Samples of how they are used in the stories are shown in the extracts below.

- (8) While tourists these days bargain for shallow and poorly crafted wooden carvings at Davao's Aldevinco or Manila's Quiapo, the early versions had leaf and petal curves of *dapal, potyok*, and *todi* etched deeply into the wood for at least two inches. (Dream Carver)
- (9) The finest curvatures of *pako rabong* and *lawi* can only be done in such, probably, ancient hardened timber. (Dream Carver)

Terms such *dapal, potyok, todi, pako, rabong, lawi* are Meranaw art designs that carry aesthetic and cultural significance that cannot be easily captured through direct translation. It is similar to the Meranaw word *mamandiang* which is a decorative ornament hung in a Meranaw house. The short stories also use some Meranaw foods that have no counterpart, such as *palapa* (a staple dish) and *dodol*. Some lexical terms that refer to people include *babu, datu, ina, kaka, bolayoka*, and *pamomolong*. Other lexical terms that are referring Meranaw concepts or norms are *maratabat* and *kuris*. There are lexical terms that are cultural practices of Meranaws, such as *diaga, lantong, luka sa gibbon*, and *rido*. These unfamiliar terms for non-Meranaw readers can have a profound impact on them because these can create curiosity, which may invite them to learn to fully grasp the story.

3.2.2 Vocatives

In this category, it incorporates the vocatives which are words that are used to address a person that denotes the relationship with the interlocutors. Its purpose is to give emphasis on the relationship between the addressee and addresser. Terms of respect, endearment, and kinship were also assigned to this if they appear as vocatives (Djeghoubbi et al., 2023). Vocatives are used in the following extracts below:

- (10) "Because we're tired of *rido*, *ate*. We are lucky the girl's family didn't tie Jamil to a tree and slaughter him. Those acts can very well fall into acceptable vendetta for running away with a girl. It helped that Ate Aminah's husband is related to the bride's family." (Wedding Song)

Extract 10 uses the Filipino code-switch *Ate*, which functions as a vocative. *Ate* means sister, and it is one of Filipino values to respect the older sibling by calling them with endearment, such as *ate* for sister and *kuya* for brother. This value is also maintained in Meranaw culture. Among the vocatives used in Meranaw switches are *ina* (grandmother), *abi* (father), *bapa* (uncle), and *ama* (grandfather). Though *abi* (father) is already used as a vocative, another Meranaw term that is closely similar to it is the phrase *abie iyan*, which is a common endearment among husbands. It is usually the wife who uses this to call his husband, the father of her child(ren). It is literally translated as "his/her father" yet it is considered as an endearment. The vocative in Meranaw *abie iyan* is used in the extract below.

- (11) "*Abie iyan, hanapin natin si Khaliq*. It's already Maghrib, but he has not come back yet." (Five Days at Ina's House)

Moreover, the extract below uses another endearment of a mother to her son or daughter, which is *watakulay*. *Kulay* in Meranaw means "love," a counterpart of the English endearment "love or honey." *Wata* means son/daughter. The case below shows how the mother uses endearments even in English, as evident in using 'dear.' The term *watakulay* somehow carries emotional weight as it conveys maternal affection, concern, and protectiveness, as reflected in the context of extract 12 below.

- (12) "*Khaliq, watakulay?! "Khaliq is here! Subhanallah, "What happened to you, dear? "Abie spoke word after word out of worry that I might be dead. (Five Days at Ina's House)*

In the context of code-switching in multilingual societies, sociolinguistic theory provides a framework for understanding the sociocultural motivations behind code-switching behavior. It highlights how factors such as social identity, group membership, and linguistic prestige influence individuals' language choices and code-switching patterns within diverse social contexts (Wei, 2019).

3.2.3 Expletive

Expletives are used to categorize taboo words, euphemistic expressions, cursing, insulting, and stereotyping, which are considered inappropriate language. Samples of them are shown in the extracts below.

- (13) "*Where is that kiyasokaran!*" Jamila shouted as she stood at the door, her face fuming mad. (Pamalian)
(14) "*Kiyasokarangka!*" She rushed to her husband but she tripped on the broomstick. (Pamalian)

The term *kiyasokaran* is a curse usually used by Meranaw whenever they are angry or frustrated. It is a powerful expletive in the Meranaw context, which can also be deciphered from the extract. Adding *-ka* in the italicized word transforms it into a direct insult to someone. The *-ka* in the word phrase *kiyasokarangka* is translated as 'you'. Code-switching in literature can represent a mixed speech mode that characterizes the community (Callahan, 2004). This supports the inclusion of expletives like *kiyasokaran*, as they are part of the natural speech patterns and social norms within the Meranaw community.

3.2.4 Quotations

In this study, the switches that function as quotations have the following characteristics: (1) when the act of citation was explicitly referenced by a verb of communication or quotation markers, or (2) when the codeswitched content was clearly cited from another source such as a song, poem or other works (Callahan, 2004, as cited in Djeghoubbi et al., 2023). The extracts below are categorized in this function.

- (15) "*Pupunta tayo sa babu n'yo maya-maya*. Start packing your things," Omie said. (Five Days at Ina's House)
(16) "*Tagu-taguan, maliwanag ang buwan. Wala sa likod. Wala sa harap. —*" (Five Days at Ina's House)

As can be noticed, extract 15 shows two sentences that are written in Filipino and followed by English. This type of code-switching is inter-sentential by nature. The quotation in Filipino is mixed with a Meranaw switch *babu*. This implies that in one quotation, there exist three (3) languages to convey a meaning.

Extract 16 functions as quotations because it is enclosed within quotation marks. Moreover, chants can be categorized in this kind of function of code-switching. This chant is from the famous Filipino game *Tagu-taguan*.

In Arabic switches, the song lyrics of an Arabic song are categorized as quotations. Below is how it is used in the extract.

- (17) "These Maher Zain songs and lyrics are perfect! *Baraka Allahu lakuma wa Baraka 'alaykuma wa Jama'a baynakuma fi...*" (Wedding Songs)

The quotation *Baraka Allahu lakuma wa Baraka 'alaykuma wa Jama'a baynakuma fi...* is translated as "May Allah bless your union, and shower His blessings upon you, and unites you in goodness." This song is commonly played because, aside from its good melody, the lyrics themselves are in the form of prayer. As known, Meranaws practice Islam, and the use of such songs reflects the religiosity of Meranaws even in choosing the kind of song they play at a wedding or a gathering.

Further, in Meranaw switches, quotations are used several times. These instances are shown in the extracts below.

- (18) "5 days only. *Phkatangkaan mambo a phakatnggaw a dunya*. Your father also missed your grandma, that's why," she replied. (Five Days at Ina's House)
(19) "Khaliq, *dumating na tayo. Kawto si Ina ka nanayawn ka niyan*." (Five Days at Ina's House)
(20) "Ah, Manila boy! *Ska bs anan*." (Five Days at Ina's House)

There are instances that within the quotations, there exist two languages like the extracts above. It is observed that extract 20 used Filipino and Meranaw within the quotation, while English and Meranaw in other lines. Extract 18 also used the Arabic switch *dunya* in the multilingual line. It is undeniable that this term has been embedded in the Meranaw language in which it has no Meranaw counterpart. *Dunya* is used both in Arabic and Meranaw languages.

The occurrence of code-switching within quotations serves as a powerful stylistic device that enriches how the narrative is being conveyed. Switches enhance the authenticity of the narratives, making them look natural and realistic, though the story is fictional. In fiction, code-switching most often occurs in dialogue and in stream-of-consciousness writing (Callahan, 2004). This directly supports the observation of code-switching occurring within quotations, reflecting the natural flow of dialogue and the inclusion of different languages within spoken utterances.

3.2.5 Discourse Markers

Discourse markers are defined by Tannen et al. (2015) as linguistic elements that function in different domains like social, expressive, textual, and cognitive. In this study, they are in the form of words or phrases. They are expressions that are syntactically independent of the basic sentence structure (Fraser, 1988). Such an example of a discourse marker in Meranaw is presented in the extract from the corpus *Pamalian* shown below.

- (21) "*Inaman*, don't let them play outside this late. At a time like this, you don't get anything outside except bad things..." (Pamalian)

The word *inaman* is considered a discourse marker. *Inaman* is a shortened term for the phrase *ilaya ngka man*, which closely translates as 'look'. This is used in a conversation to start something similar to 'Look,' 'Listen,' or 'Hey' in English. However, *inaman* carries cultural and social significance within the Meranaw context. The speaker in extract 21 uses *Inaman* to establish a serious tone that emphasizes the importance of the subsequent warning about the dangers of playing outside at night. Hence, *inaman* could be considered as a more polite way to invite someone to pay closer attention to their words or as a way to establish a personal connection with the listener. Code-switching can help to redefine the social reality (Callahan, 2004). This suggests that the use of discourse markers like "inaman" not only serves a linguistic function but also reflects and reinforces social norms and expectations within the Meranaw community.

3.2.6 Directives

In this function, it includes all commands that are thought to be responded to by a reaction from the receiver's side (Callahan, 2004). Only in Meranaw switch functions as such which are shown in the following extracts:

- (22) "*Aydo! Tabangi ako niyo*. Help me!" a loud scream resonated within the walls of our home. (Tabang)
(23) "*Tabang! Ina, help me!*" (Tabang)

Both *Tabangi ako niyo* and *Tabang* are considered directives in Meranaw. Even though they are different in forms, they share the same meaning which means "Help me". Specifically, *Tabangi ako niyo* uses the plural pronoun 'niyo' (translated as 'you all') that suggests that the speaker is asking for help from multiple individuals. On the other hand, *Tabang* is a shorter form of directive that carries a more immediate reply or action from the listener.

3.2.7 Clarification and Elaboration

In this study, the clarification and elaboration category functions as switches that are followed by a clarification or elaboration of such switches. Such clarification or elaboration can be seen before a certain switch. The presented extracts below are from the short fiction *Dunya*. The author used this heavily in the story in Arabic and Meranaw switches.

- (24) They turned Bapa Elias' head toward the *qiblah*, or the direction of the Kaabah, the holy shrine of Muslims, and rested him properly on the floor. (Dunya)
- (25) The Imam's (Muslim scholar) recitation of prayers concluded the event. (Dunya)
- (26) He felt numb from physical pains, which made him confident that *sarakatalmaot*, or death agony, wouldn't even stand a chance to hurt him. (Dunya)
- (27) Minutes later, Ina Oleke notified us that the body was ready for the general bathing or *karigo*. (Dunya)
- (28) When we were in the kitchen to assemble the food on the *tabak* (brass trays), comments like: "What will happen to her?" "It's sad that they didn't have children" and "Ina Oleke would be in the most desperate situation" were among the gossip the people called "concerns." (Dunya)
- (29) Bapa Elias' siblings were left to wrap him in an *onong*, a thin white cloth for the dead while Ina Oleke was watching at the corner. (Dunya)

The italicized words in the extracts above are clarified and elaborated. As noticed, the author of the story *Dunya* used this function in different ways. For instance, in extract 26, she used the coordinating conjunction "or" to provide an alternative or synonymous term *sarakatalmaot*, similar to extract 24. In 27, it also uses conjunction "or" but the English translation comes first, meaning it is already clarified before the term *karigo* is used. In 25 and 28, she used parentheses in expressing the meaning of *Imam* and *tabak*. Lastly, in extract 29, she directly defined the term *onong*.

As can be noticed from other Meranaw terms used in the story are local terms that cannot be directly translated because it has no specific word counterpart in English. These words are some of the Meranaw practices like *kanggawii* (a seven-day celebration for the dead), *karigo* (general bathing), and *katibaw* (attending the burial rites and extending condolences to the immediate family happens). Some also of the words that the author finds them to be clarified or elaborated are the names of things that can be found among Meranaws, like *dayondong* (bed for dead), *dingdingali* (bamboo above the body), and *tabak* (brass trays). Hence, the author chooses to clarify and elaborate them so that the non-Meranaw readers can fully understand the story.

As Gumperz (1982, as cited in Gardner-Chloros & Weston, 2015) noted, code-switching often involves a form of self-translation (which he calls 'reiteration'), whereby bilingual speakers immediately repeat what they have just said in one language, in another language. According to Gardner-Chloros and Weston (2015), just as spoken code-switching provides a window on exactly how bilingual speakers deploy their linguistic resources, so too does the use of code-switching in literature clarify underlying structures and intentions that may be less apparent in a monolingual text. This directly supports the observation that the use of clarification and elaboration within the text enhances understanding for readers who may not be familiar with certain Meranaw terms.

3.2.8 Set Phrases

In this study, set phrases are considered as the set expressions or common collocations used in a certain language. It could be a phrase or a clause. The italicized phrase below is an example of a set phrase in Filipino, which is found in the story *Dream Carver* that functions as a set phrase.

- (30) He ended up as a TNT, or *Tago Nang Tago*, the Filipino slang for a person in hiding. (Dream Carver)

Tago Nang Tago, with a TNT, is a famous slang among Filipinos specifically used by Overseas Filipino Workers who hide from their employers due to the end of the contract and other factors. Such slang functions as a set phrase. The addition of this switch conveys authenticity to the narrative of the story.

Findings reveal that most of this function can be found in Arabic switches. Among these set phrases are *Subhanallah* (Glory be to God), *Allahu akbar* (God is the greatest), *Audhubillah* (I seek refuge in God), *Astughfirullah* (I seek forgiveness from God), and *Alhamdulillah* (Praise be to God). The extracts below show how they are presented in the stories.

- (31) I felt a series of cold sensation slowly creeping inside my body and my hands began to freeze
"Audhubillah. May Allah protect us against all forms of evil." I whispered quietly as I awfully sought comfort and warmth from my morning coffee. (Tabang)
- (32) "Astughfirullah! God forbid! Such hysterics have no place in our house." (Tabang)

Though these words are automatic expressions for some Meranaws in certain situations, these, in fact, are Islamic utterances that convey remembrance of Allah. For non-Meranaw readers or those who cannot understand Arabic may not be able to fully grasp the meaning of such set phrases. However, the way the set phrase is used in extract 31 offers an understanding of its meaning

since it is followed by its related meaning, which gives an initial understanding of such a set phrase. Integrating these expressions provides readers with the religious beliefs of the Meranaw people.

In Meranaw switch, the set phrase *Sii rekaniyan bo tiyaman o Allah* shows below how it is used by a character in the story.

(33) "*Sii rekaniyan bo tiyaman o Allah.*" Babu Halima muttered. (Tabang)

Though this statement could also be categorized as a quotation, in the context of this story, it functions as a set of phrases. The statement *Sii rekaniyan bo tiyaman o Allah* is a common expression or statement among Meranaw whenever they encounter or hear an unfortunate situation. This automatic response upon learning about such an unfortunate situation is also used in the story *Tabang*.

3.2.9 Tags and Exclamations

Tags and exclamations represent a pattern that is a particular language that is used in interacting with other people (Djeghoubbi et al., 2023). Such instances are shown in Arabic and Meranaw switches in extracts 34 and 35, respectively.

(34) *Ya Allah!* Someone is really trying to crack our door open! (Five Days at Ina's House)

(35) "*Aydao!*" Sadik shouted in pain, his hand groping where his wife had scratched his face. (Pamalian)

As to the Arabic switch, *Ya Allah* is translated as 'Oh Allah', which can be uttered in various instances, such as when a person prays for something in a different tone and manner. It is, in fact, a form of calling God. However, in extract 34, the switch *Ya Allah* demonstrates a feeling of surprise and fear that someone is cracking the door to open it. Meanwhile, the Meranaw switch *aydao* is a common expression of shock, pain, happiness, frustration, and pity to others, depending on the situation. The extract implies a feeling of pain when the character's face is scratched. Even though the text is written in English, Meranaw expression like *aydao* is still used, which depicts a local color.

3.3.10. Linguistic Routines

In this study, linguistic routines function as expressions that are used repeatedly in social interactions with politeness. It may serve different social purposes which include greeting and leave-taking. The extracts below show Arabic switches that are used in the stories.

(36) "*Assalamu alaykum.* Ina, *mapipiya kano san?*", Omie said as she talked with Grandma on the phone. (Five Days at Ina's House)

(37) "*Assalamuaikom.*" I said as I entered the house. (Mercy)

(38) "*Na gyuto Ina ow.* I'll call you again. *Assalamu alaykum.*" (Five Days at Ina's House)

There are three instances when the linguistic routine "*Assalamu' alaykum*" is used in the short stories. In *Five Days at Ina's House*, it is used as an opening greeting in 36 and 37. Meanwhile, it is used again as a way of closing the conversation in 38. In some Meranaw households, not using this greeting is somehow rude as they are encouraged to utter such whenever a Muslim has an encounter with a fellow Muslim. With the influence of Islam in the belief system of Meranaws, it has been the usual and polite way of acknowledging someone. The effect of cultural enrichment (Camarca, 2005, as cited in Locher, 2017) can also be achieved within the dialogues. Drawing even on small elements of languages other than the base language of the text allows the authors to tap into their readers'/viewers' world knowledge such as in the case of using Italian greeting formulas in a text otherwise rendered in English.

4. Conclusion

This study aimed to analyze the functions of code-switches in multilingual short stories written mainly in English from the Bangsamoro Literary Review website. It specifically aimed to determine the occurrences and how code-switches are used in those corpora. Moreover, the research argues that the multilingual code-switches found in the Bangsamoro short fiction reflect the cultural identity that the Bangsamoro has, and these add to the authenticity of the literary works.

The findings reveal that Meranaw, Arabic, and Filipino are dominant languages used as code-switches within the corpora. The terms used in Meranaw art forms and designs showcase the artistic heritage of Meranaws. The way those foods are presented in the stories contributes to the local culinary culture of its people. Moreover, those terms used for the social structure of Meranaw, like *datu*, are a representation of social roles. Other terms were also found to function effectively as they not only enrich the narrative but also provide a glimpse of the cultural values and practices of Meranaw.

It can also be concluded that the culturally specific terms demonstrate the influence of culture on language and that authors choose to include them to relate them to readers and disseminate the culture through literary works. The use of these culturally specific terms in the multilingual short stories contributes significantly to the authenticity and cultural richness of the literary works

produced by BLR. With this, the BLR allows the readers to appreciate and understand the Meranaw culture through readings. Incorporating these switches makes the authors create local colors that immerse their readers in the Meranaw cultural setting of the stories. Moreover, these make them relate to events and meaningfully grasp the story.

In addition, the use of switches extends beyond the mere linguistic choices of the author in the stories. The inclusion of Arabic switches reflects the influence of Islam on Meranaw culture and the centrality of religious beliefs in their social and personal lives. The way the switches are used in the various stories proves that they are used as literary devices employed by authors to convey meaning with consideration of Meranaw culture, to enhance the portrayal of characters within the narratives, and to create authentic narratives. Incorporating these into literature can contribute to the preservation of languages and culture.

Due to the limitations of this study, future researchers are recommended to explore code-switching in other genres of Bangsamoro literature like poetry, other forms of fiction, drama, songs, etc. They may add more stories to look into such as those stories written mainly in Filipino. These Filipino corpora may offer a deeper analysis of the code-switching phenomena of Meranaw, Arabic, and English, which can add perspectives to this field of inquiry. Also, studies like this can be added to other areas of code-switching, such as the inclusion of the types of code-switching used and the degree to which they are used. Lastly, it is suggested that further research can be conducted using interviews with the authors, aiming at understanding their motivations in employing code-switching in their literary works.

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